NEH Application Cover Sheet (FA-252343)
Fellowships for University Teachers

PROJECT DIRECTOR
Dr. Jeffrey Masten
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Field of expertise: British Literature
USA

INSTITUTION
Northwestern University
Evanston, IL 60613-3370

APPLICATION INFORMATION
Title: A New Critical Edition of Christopher Marlowe's _Edward II_
Grant period: From 2017-01-01 to 2017-12-31
Project field(s): British Literature; Theater History and Criticism; Gender Studies

Description of project: I seek N.E.H. funding to complete research and writing of a new critical edition of Christopher Marlowe's historical tragedy Edward II (pub. 1594), a central text in both Renaissance English drama and in history of sexuality studies. The edition is commissioned and under contract with Arden Early Modern Drama; although there are a number of available teaching editions of the play, this edition will be the first major, modernized, scholarly edition of the play since 1994. The edition will include a newly edited text, a full textual apparatus of a play, and a monograph-length introduction. Appendices will include excerpts from the historical sources, an early manuscript plot summary of the play, and discussion of early readers’ markings in the four earliest editions and of a newly rediscovered first edition copy of the play bound in a 1612 German sammelband with texts on heresy, sodomy, and the Ottoman empire/Islam.

REFERENCE LETTERS
Valerie Traub
Frederick G. L. Huetwell Professor of English
Department of English
University of Michigan
traubv@umich.edu
Wendy Wall
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NEH Supplemental Information for Individuals

This form should be used by applicants to the NEH Fellowships, Fellowships for Advanced Social Science Research on Japan, Awards for Faculty, and Summer Stipends Programs.

Field of Project: Literature: British Literature

Field of Project #2: Arts: Theater History and Criticism

Field of Project #3: Interdisciplinary: Gender Studies

Project Director Field of Study: Literature: British Literature

The mailing address provided on the SF 424-Individual is for your work home

Institutional Affiliation

Are you affiliated with an institution? (If yes, provide information below.) Yes No

Institution Name: Northwestern University

Street 1: English Department, University Hall 215

Street 2: 1897 Sheridan Road

City: Evanston

County: 

State: IL: Illinois

Province: 

Country: USA: UNITED STATES

Zip / Postal Code: 60613-3370

DUNS Number: (b) (4)

Employer/Taxpayer Identification Number (EIN/TIN): (b) (4)

Status: Senior Scholar Junior Scholar
Reference Letters

Reference 1

First Name: Valerie
Last Name: Traub
Email: traubv@umich.edu
Title: Frederick G. L. Huetwell Professor of English
Department Name: Department of English
Institution: University of Michigan

Reference 2

First Name: Wendy
Last Name: Wall
Email: w-wall@northwestern.edu
Title: Director, Kaplan Institute for the Humanities
Department Name: Kaplan Institute/English Dept.
Institution: Northwestern University

Nominating Official (Summer Stipends Applicants Only)

Are you exempt from nomination? If not, provide information below.  □ Yes  □ No

First Name:
Last Name:
Email:
Title:
Institution:
N.E.H. Project Narrative

**A new critical edition of Christopher Marlowe’s *Edward II***

I seek N.E.H. funding to complete a new critical edition of Christopher Marlowe’s historical tragedy *Edward II* (pub. 1594) for the Arden Early Modern Drama series. The play is among the most important and widely taught and anthologized non-Shakespearean plays from this period and treats a number of issues central to contemporary Anglo-American culture, including the role of sexuality and religion in public life. Given the explosion of critical scholarship on and performances of the play, it is time for a new edition, which received its last comprehensive scholarly treatment with a modernized text in Charles Forker’s Revels edition of 1994.1

**Rationale and description of the edition**

Critically, *Edward II* has come to serve, in the past several decades, as a central document in histories and analyses of sexuality in early modern England, with many of the major scholars in gay history and literary studies of the period contributing to the discussion of male homoeroticism, same-sex friendship, and early modern “sodomy” in and around the play.2 Further, as many critics have noted (or disputed), Marlowe’s possible status as spy, atheist, subversive, double-agent, blasphemer, counterfeiter, and/or gay has made him seem not just of an age, but of our time as well; the relation of Marlowe’s life and death to his writing has continued to generate interest and controversy among critics as well as the general reading public, in biographies, novels, and film.3 The play has also afforded another opportunity to consider the relation of sexuality studies and feminist interpretation (for example, through the role of Queen Isabella).4 Furthermore, with my rediscovery of a second, previously unknown first-edition copy of the play in a 1612 German *sammelband*, where it is bound with texts on the toleration of heretics/sodomites, and the Ottoman empire/Islam, there are now also strong evidentiary reasons to read the play’s under-noted treatment of religion intersectionally with its formulations of same-sex affection and its presentation of Edward’s uniquely grotesque

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2 The play has been of interest to scholars of modern homosexuality at least since future sexologist Havelock Ellis’s 1887 *Mermaids* edition, parts of which were expurgated in later reprints.


(The early scenes’ radical anti-Catholicism makes renewed sense in this context, as I will show.) At the same time, more traditional questions asked of the play—its status as an early exemplar of the history play and early English tragedy, its relation to and influence on Shakespeare’s histories—have continued to attract critical attention.

Theatrically, after a performance history that is virtually blank between the early seventeenth and the early twentieth centuries, the play has witnessed a similar explosion of interest and visibility, with major productions staged by the London Shakespeare’s Globe in an all-male production (2003), as an inaugural production in the Washington, D.C., Shakespeare Theater’s new hall (2007), in a “promenade” production at Chicago Shakespeare Theatre (2008), and in a multi-media-inflected production at the National Theatre (UK) (2013). Filmmaker Derek Jarman’s political, rapturously imagistic adaptation of the play (1991) has continued to excite critical and pedagogical interest and to influence stage productions.

Designed for advanced undergraduates, graduate students, and scholars on the model of the Arden Shakespeare editions, my edition of Edward II presents a conservatively edited, modernized text of the play to a modern audience according to Arden protocols, while simultaneously working to open up historically based interpretive possibility (and often semantic plurality) through the notes and apparatus. (See sample edited text in the proposal Appendix.) The edition includes:

- a newly edited text, based on a fresh reconsideration of the play’s first edition (1594), including textual collation of the newly rediscovered copy;
- textual notes based on a comprehensive review of the subsequent early editions (1598, 1612, 1622), early readers’ annotations, and the textual history of one of the most widely edited and anthologized plays outside the Shakespeare canon, beginning with Robert Dodsley’s collection of 1744;
- extensive commentary notes that expand our knowledge of the discourses of same-sex friendship, sodomy as the Renaissance understood that category, heresy, and male-affective relations in the early modern period, in light of recent scholarship;
- a monograph-length introduction, with sections on thematics discussed above, as well as the text’s early publication history, accounts of the rediscovered Q1 copy (Universitätsbibliothek Erlangen-Nürnberg) and one now lost (Universitätsbibliothek Kassel), and the play’s performance history;
- appendices with excerpts from the historical sources and contemporary male-friendship texts (Cicero and Montaigne in translation), as well as a transcript of an execution.5 (The other extant copy is in Zurich, a third copy having been destroyed or looted in World War II.

7 I.e., a text that conserves as far as possible readings in the 1594 (Q1) base text of the play.
early manuscript plot summary of the play, and early readers’ markings (e.g., copies of the 1598-1622 editions at the Bodleian Library, British Library, Folger Shakespeare Library, Huntington Library, Österreichische Nationalbibliothek, Victoria and Albert Museum, and Zentralbibliothek Zürich);

- illustrations drawn from the early texts, period engravings of Ovid, nineteenth-century illustrations, and modern performances.

I am committed to creating an edition that communicates both the historical difference and contemporaneity of this play clearly for a modern reader.

Relevant qualifications

I earned my Ph.D. in English literature at the University of Pennsylvania, specializing in Renaissance drama and the history of the early printed book, and have subsequently taught courses and conducted research in early modern drama and book history at Harvard University, Northwestern University (my primary appointment since 1998), the University of Chicago, the University of Michigan, and the Folger Institute of the Folger Library in Washington, D.C. I am the author of two books on Renaissance literature and the history of sexuality: *Textual Intercourse: Collaboration, Authorship, and Sexualities in Renaissance Drama* (Cambridge University Press) and *Queer Philologies: Sex, Language, and Affect in Shakespeare’s Time* (University of Pennsylvania Press); the latter includes several chapters on works by Christopher Marlowe. As an editor, I have edited *The Old Law*, a collaborative c. 1618 play by Thomas Middleton, William Rowley, and others for the award-winning *Thomas Middleton: The Collected Works* (Oxford University Press), and have written widely about textual-editorial issues, including for a public audience in *TLS*. For public audiences in Chicago, I have written play-notes for Chicago Shakespeare Theatre on Navy Pier productions, including of *Edward II*.

Work Plan

I will spend the bulk of the fellowship year completing research for and writing the monograph-length introduction for the edition; this is my sole research and writing project for the year. I plan to have finished a working draft of the edited text, textual notes, and commentary notes over the summer and fall of 2016. (See Appendix for sample pages.) NEH funding will allow me to conclude my survey of the extensive recent critical scholarship on the play, do additional research into the play’s performance history, extend the introduction’s treatment of early modern religion and the conjunction of heresy/sodomy highlighted by the rediscovered edition, review textual notes (especially for editions not otherwise easily available), and complete research related to the appendices and illustrations for the edition. Though I will be primarily based in Chicago, working at the Northwestern and Newberry Libraries, brief research trips to the Houghton and Beinecke Libraries will be necessary, to examine possible readers’ annotations in early printed editions of the play I have not yet seen. I will spend several months doing additional research on the critical and performance history at the Folger Library, whose holdings are unparalleled for this purpose. (I have applied for and been awarded a Folger Short-term Research fellowship to defray the cost of this travel to Washington.) I will submit the completed edition to Arden Early Modern Drama general editors at the end of the fellowship year.
Select Project Bibliography

For reasons of space, I have not listed all relevant editions of Edward II, which has been published and anthologized extensively since 1594, and I note below only select literary-critical and historical materials relevant to the proposal.

**Early editions of Edward II**


**Selected early modern texts of particular relevance to the edition's introduction and appendices**


**Selected rare editions and critical texts to be consulted in research trips during the fellowship year**


Curriculum Vitae

Jeffrey Masten

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847/491-7294 (English dept.)
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Academic Appointments
Professor of English and of Gender & Sexuality Studies, Northwestern Univ., 2014- .
Herman and Beulah Pearce Miller Research Professor in Literature, Northwestern Univ., 2009-11.
Associate Professor of English and Gender and Sexuality Studies, Northwestern Univ., 2001-14.
Seminar Director, Folger Institute, Folger Shakespeare Library, Fall 2011.
Visiting Associate Professor of English, Univ. of Chicago, Winter 2006; Univ. of Michigan, Fall 2003.
Associate Professor of English and Comparative Literature, Northwestern Univ., 1998-2001.
Gardner Cowles Associate Professor in the Humanities, Department of English and American
Assistant Professor of English and American Literature and Language, Harvard Univ., 1991-96.

Education
B.A. in English and Music (minor), with highest honors, Denison Univ., 1986.

Selected Awards, Fellowships, & Grants
University Research Grant, The Graduate School, Northwestern Univ., 2015.
University Research Grant, Northwestern Univ., 2005-06.
Folger-N.E.H. Research Fellowship, Folger Shakespeare Library, 1997-98. Supported research eventuating in publications marked ¶ below.
National Humanities Center Fellowship (declined), 1997-98.
President’s Medal, Denison Univ., 1986.
Phi Beta Kappa, Denison Univ., 1985.

Books and editions
    Bloomsbury/Arden Shakespeare. In preparation and under contract.
    Texts” series; April 2016. ¶
The Collected Works, gen. eds. Gary Taylor and John Lavagnino, Oxford UP, 2007, 1331-1396, and
Textual Intercourse: Collaboration, Authorship, and Sexualities in Renaissance Drama. Cambridge

**Selected* Relevant Essays Published and Forthcoming**

*Full list: [http://www.english.northwestern.edu/people/faculty/jeffrey-masten.html](http://www.english.northwestern.edu/people/faculty/jeffrey-masten.html)


“Introduction and contextual materials: Plays of Margaret Cavendish (1662 and 1668),” *Renaissance Women Online*, Women Writers Project, Brown Univ., 1998. [WWP is reformatting these original submissions at www.wwp.northeastern.edu; not currently available online.] §

“Pressing Subjects; Or, The Secret Lives of Shakespeare's Compositors.” *Language Machines* (above), 75-107. §


**Renaissance Drama journal**

Co-editor, 1997-. 13 annual and semi-annual volumes co-edited. Northwestern UP; U of Chicago P.

**Selected Professional Service**

Trustee, Denison Univ., 2010-2016.

Editorial Board, *Shakespeare Studies*, 2002-.

Editorial Board, *Architectures of the Book (ArchBook)*, Univ. of Toronto, inke.ischool.utoronto.ca/archbook/, 2011-.

Advisory Committee, *PMLA*, 2003-06.


Trustee (elected), Shakespeare Association of America, 2000-03.
The troublesome raigne and lamentable death of Edward the second, king of England: with the tragical fall of proud Mortimer.

Enter Gascoigne reading on a letter that was brought him from the king.

My father is decease, come Gascoigne, And share the kingdom with thy dearest friend. Ah words that make me surfeit with delight: What greater bliss can hap to Gascoigne, Then live and be the favorite of a king? Sweete prince I come, these shee thine amorous lines, Might have enforced me to have swum from France, And like Leander gaspt upon the sand, So thou wouldst smile and take me in thy armies. The sight of London to my exiled eyes, Is as Elizium to a new come soule, Not that I love the citie or the men, But that it harbors him who I hold so deare, The king, upon whose bosome let me die, And with the world be still at enmity: What neede the artick people love star-fight, To whom the sunne shines both by day and night. Farewell base fllopping to the lordly peers,
Sincerely,

Wendy Wall
Avalon Foundation Professor of the Humanities
Director, Kaplan Institute for the Humanities
Charles Deering McCormick Professor of Teaching Excellence
Collegially,

Valerie Traub
Frederick G. L. Huetwell Professor of English and Women’s Studies